

AMERICAN ART NEWS.

Vol. V. No. 13.

NEW YORK, JANUARY 12, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—The private collection of paintings of Mr. H. S. Henry, of Philadelphia, January 19 to 25.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Plates from F. R. Martin's "History of Oriental Carpets Before 1800."

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Exhibition of portraits by A. Benziger, January 15 to 30.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Exhibition of portraits by Lydia Field Emmet to January 19.

Collins Galleries.—XVIII. and XIX. century prints.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of early Italian paintings.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfort.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelain, French furniture.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Exhibition of Whistler Etchings. Portraits by Emil Fuchs to January 31.

Keleian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Leicester Galleries, London.—Works of C. C. Shannon, and water colors by Ruth Dollman.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by the late Dr. LeRoy Milton Yale.

Macbeth Galleries.—Exhibition of paintings by William Sartain, to January 26.

Montross Galleries.—Exhibition of paintings by J. Alden Weir, to January 16.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition by Clifford Addams, to January 19. Exhibition by Everett Shinn, January 21 to February 2.

Noé Galleries.—Exhibition of water colors by F. Hopkinson Smith, to January 26.

Oehme Galleries.—Paintings and water color drawings.

SALES.

American Art Galleries.—Private collection of masterpieces belonging to Mr. H. S. Henry, of Philadelphia, at Mendelssohn Hall, Friday evening, January 25.

Fifth Avenue Art Galleries.—Annual sale of furniture and art objects from Paris, January 14 through the week.

The winter exhibition of the Academy of Design is prosperous. The at-



PLOUGHING FOR BUCKWHEAT,
By J. Alden Weir.

Now at the Montross Galleries.

Copyrighted, 1907, by N. E. Montross.

Powell Gallery.—Exhibition of recent Spanish and Venetian water colors by Herbert W. Faulkner, to January 26.

Pratt Institute.—Exhibition of Paintings by William L. Lathrop, to January 31.

Ralston Galleries.—Works of Art.

Sivadjian Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others. Etchings after W. Dendy Sadler.

tendance to date has been the largest on record since the Academy has made use of the galleries at the Fine Arts Building. There have been nearly two thousand paid admissions and something over two thousand admissions on the three free Sunday afternoons.

Fifteen pictures have been sold for a total of \$13,075. Following is a list of the pictures sold for \$500 or over:

"June," William Thorne, A. N. A.....	\$1,800
"Richmond Castle," George H. Bogart, A. N. A.....	1,500
"Through the Ford," George Inness, N. A.....	1,500
"Misty Night," Ben Foster, N. A.....	1,200
"The Quiet Home," Leonard Ochtman, N. A.....	1,200
"Sunrise at Rydcliffe," Leonard Ochtman, N. A.....	1,000
"Summer Showers," William H. Howe, N. A.....	1,000
"August Morning," Carleton Wiggins, N. A.....	1,000
"The Waning Year," C. Warren Eaton, A. N. A.....	800
"Lovers," J. G. Brown, N. A.....	750
"The Desert," Thomas Moran, N. A.....	500
"A Mexican Well," Thomas Moran, N. A.....	500

New Orleans Art Exhibition

Art Association Opens Its Fourth Annual Exhibition With a Good Attendance.

Display Arranged by American Art News.

Last night the Art Association of New Orleans opened its fourth annual exhibition at No. 630 Common Street, the opening being attended by an uncommonly large number of lovers of art. Notwithstanding the fact that the hanging committee had been considerably retarded in their work by the late arrival of pictures and the short time they had in which to hang them, and the further fact that some were numbered wrong and not hung in the best possible positions and lights, the opening was highly auspicious. After this afternoon the committee will rearrange the late arrivals so that they will show to the best possible advantage—in the proper lights and so that the numbers will agree with the numbers contained in the catalogues, enabling people to identify them easily.

One hundred and eighty-six specimens of art in oil, water colors, crayon, and studies in charcoal, comprise the exhibition. The productions of local artists are largely in the minority, those of foreign artists and artists from other sections of the United States, being in greatest number, among them some magnificent specimens of art, which are ticketed at prices ranging from \$20 to \$3,500. The collection for the exhibit was sent to New Orleans through the Artists Associations of Nashville, Atlanta, New Orleans, Tampa, Savannah, Charleston, Richmond and Baltimore and through the American Art News Company, the purpose being to educate the people in the love of art and to assist the artists in bringing their best work to the notice of the art-loving public.

The visiting hours will be from 11 A. M. to 7 P. M. and from 12 M. to 7 P. M. on Sundays. Each visitor will be presented with a coupon on which to vote for the first, second and third best work of art in the collection.

Professor Ellsworth Woodward introduced the president of the American Art News Company, who delivered a most interesting talk on the subject of art, artists, and art exhibits, telling of the countries which boast the best and greatest artists in this, that or the other branch of art of this character. He declared that the South is, very properly and naturally, developing into a great artistic center. His talk was listened to intently and found highly interesting and entertaining, and he was given hearty applause at its conclusion.—New Orleans States, January 5.

The annual exhibition of pictures by members of the Salmagundi Club opens to-day in the galleries of the clubhouse, 14 West Twelfth Street. A private view was held on Thursday evening, and a "Stag" last night. The pictures exhibited will be sold at auction on the evenings of January 18 and 19.

The annual fall exhibition of the Kit Kat Club was opened in the clubroom at 13 East Fourteenth Street, last Saturday.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The first of the course of lectures on "Anatomy" was delivered by J. Scott Hartley, N. A., at the Academy of Design on the afternoon of January 2; the same talk was given to the night classes at 7 P. M.

Miss M. Owen has been elected to represent the still-life class on the students' committee of the Academy, and also to be its monitor.

At a meeting held by the students' school committee of the Academy it was decided that the annual costume dance and exhibition of students' work is to take place in February. The dance will be on Friday night, the 8th, and the exhibition to be open from the 7th to the 10th inclusive.

Leo Stahr, an Academy student, who has been assistant to R. F. Zogbaum for the past year, will soon leave for Paris to continue his studies.

The illustration class of Cooper Union Woman's Art School, under the instruction of Benjamin West Clineinst, has taken up the study of advertising. Each week the students are given a different subject, commercial in character, on which to work.

The still-life oil painting class with Charles Yardley Turner as instructor has begun work on several large canvases, the subject being a study of book, metals and ecclesiastical drapery. This work is more ambitious than any they have yet attempted. Several of the students of this class have made some successful copies at the Metropolitan Museum.

The drawings of the antique class have been examined for the first time this term. The students whose drawings were favorably considered were advanced to the life class.

A large number of new students entered the preparatory class January 2.

M. Alphonse Mucha is conducting a private life class for men and women at the New York School of Applied Design for Women, 200 West Twenty-third Street, and also has charge of the class in advanced design at the school and the life classes for students.

Scholarships have recently been given to the school by Mrs. William P. Clyde and Mrs. Samuel Untermyer.

The class in metal work in the design department of the New York School of Art, 2237 Broadway, opened on January 8, under the instruction of Mr. George Clarke.

On Wednesday, January 16, at 4 P. M., Mr. Walter S. Perry will give in the assembly hall of Pratt Institute, Brooklyn, the fourth and concluding lecture on "Italian Painting." This will be followed by two lectures on "French Painting," on Wednesday afternoon, January 23 and 30.

Dana Pond, a young Boston portrait painter, has taken a studio in New York this winter at the Bryant Park Building. Mr. Pond has been in Europe for six years where he has been working diligently. Some of his studio paintings will soon be shown at a Fifth Avenue gallery.

CHICAGO.

The exhibitions of three Chicago artists, namely George F. Schultz, William Penhallow Henderson and Frederic Clay Bartlett in the Art Institute have attracted many serious students, inasmuch as the collected work of each one shows a striking individuality. That of Frederic Clay Bartlett reveals the strongest individualism and beauty. Original, decorative, bold in tone, each of the sixteen canvases now on view

have a peculiar fascination for lovers of the unconventional. Three views of Newport harbor are especially beautiful, while nothing could be more majestic than the long winding russet fortification of sentinel trees guarding the "Schloss Gruenwald" in one Bavarian landscape. Another painted at Mueththal is a symphony in dull green tones. Other views in Venice, Martique, Dauchan and Lake Geneva have a peculiar loveliness.

In interesting juxtaposition is the delightful collection of forty water colors by George F. Schultz. Each is a little realistic gem, all are views of intimate woody nooks, close to the borders of the Great Lakes. "White Birches" is particularly fresh and dainty, while another, "An Inland Cliff," is a heap of majestic rocks, rioting in color. A number of marines are especially attractive, but the most successful pictures are those in which the shore with its bulwark of rocks meets the inland sea. This exhibition is attracting much popular interest, and already many pictures have been sold.

The exhibition of the works of William Penhallow Henderson include a series of eight mural paintings and two portraits executed especially for the entrance hall and corridor of the Joliet Township High School at Joliet. This series depict the voyage of Marquette and Joliet from the departure at Mackinaw in 1673 in quest of a waterway to the Gulf of Mexico, showing their intercourse with certain Indian tribes on the way, the establishment of missions, the discovery of the Mississippi, and the final burial of Marquette at Mackinaw. A certain symbolism is evident in this striking series, not only in subject, but in color scheme as well. Two panel portraits of Marquette and Joliet complete the series. Thirty-one other canvases by this artist include portraits and landscapes, mostly carefully executed views in France and Italy, such as "The Bridge at Charenton," a brilliant canvas with a companion picture in "Ponte Santa Trinita, Firenze." This miscellaneous collection contains a good "Marine," an interesting view of the Katchina dance among the Hopi Indians, and several small and charming portrait studies.

The exhibition of paintings by Birge Harrison fills the largest gallery in the south wing of the Art Institute. Forty-three large canvases in oil are shown, and four pastels. Twenty-three canvases out of the forty-seven shown are winter subjects, showing winter in the open, on the river, in city streets, at the fireside, in the morning, and at night. There is a note of cheer and tenderness suggested in each one, sometimes by only a tiny lighted window in a hut nestling between great snow-clad hills, but the human touch is always present.

One of the most pleasing canvases in the collection is the end of a rainstorm in Madison Square, New York city, showing the night in a lovely purple haze, and the street lamps reflected in the wet pavement. "The Edge of the Park" is also attractive. The exhibition is one of the most dignified of the season.

The showing of original drawings by Frederick Richardson, Ernest C. Peixotto, Orson Lowell, and William D. Stevens occupy the walls of two galleries. These drawings have appeared as illustrations in books and magazines, and have been loaned by Scribner's Sons, Harper & Bros., and various monthly publications. All show skill, and a certain breadth of view and have been of absorbing interest to the many students of illustration in this city.

For the first time in this city, Wilhelm Funk of New York is holding an exhibition of ten portraits in the Reinhardt Gallery. The work of this artist has been received with enthusiasm, both by critics and public. His portraits show admirable breadth, freedom in pose and splendid coloring. The portraits of several striking women are shown, including one of Mrs. Dunlap Hopkins and a superb group of Mrs. Willoughby Sharp and her children, as well as fine portraits of Sir Casper Purdon Clarke, Richard Watson Gilder and General Horace Porter.

BOSTON.

The opening of the 75th annual exhibition of the Boston Art Club on Friday evening, January 4, brought together a large number of artists and their friends. The hanging of the 200 paintings is as good as can be expected in a general show where the space is limited. The first view of the galleries is somewhat distracting; but search reveals many good pictures and a few of really exceptional merit.

Among the latter Robert Henri's portrait "Young Woman in Black," is a brilliant example of the modern painting. "Mother and Child," by Louise Kenyon Cox, is a striking picture, remarkably well drawn, and gracefully composed. Genjiro Yeto, the well known Japanese artist, sends two canvases; a bold and faithfully drawn study of a Japanese temple and a decorative figure composition. Louis Kronberg's "Espanola" is a clever study of a Spanish girl dancer in a picturesque hat. Another by him is a small genre of a prim little old woman. A capital study of two Spanish types is Luis Mora's picture. F. H. Tompkin's portrait of Mr. C. C. Cummings is a good character study. Richard Andrew contributes a portrait of two women, the younger one very well painted. S. Scott Carbee's study of the head of an old man is good, and so is a portrait head by Walter Gilman Page. Vesper George's "In the Orchard" is charmingly painted. Mary F. Richardson, Jean Oliver, Marie Danforth Page, L. F. Kaula, Ellen Ahrens, Alice Tilder and Marianne Cormack are each represented by a portrait.

The landscapes are many and good. Louis Loeb's "Morning," and Henry W. Poore's "Reverie of Winter," are among the best, closely followed by J. G. Enneking's "Winter Evening," and Frank Richardson's "The Pool, Ipswich," and H. H. Gallison's "Evening Shadows," the latter one of the most carefully studied in the collection. J. A. S. Monk's "October Afternoon," is an interesting landscape with sheep, and Charles Morris Young's "Early Spring," a poetic subject, sympathetically treated. Among the marines, "Stormy Weather," by W. J. Bixbee, W. E. Norton's "Trade Winds," Francis Draper's "Moonrise," and Joseph Davol's "A Quiet Sea," are to be noted.

The collection of sculpture is larger than usual, and a number of small heads and figures are in bronze. Isadore Konti shows two figure groups gracefully drawn and carefully mod-

elled; Mrs. Lucy Richards' "Child's Head," is child-like and charming; Mrs. Clara Pieffer Garrett's work is noticeable for strength in construction and beauty of line, and Grace Hooper, Edith Ogdon and Madeline Bartlett all send good work. The exhibition will continue through the month.

Frank W. Benson exhibited a collection of paintings in the Worcester Art Museum on January 9. Among the works shown, "The Three Sisters," "October" and "Late Afternoon," were notable.

In a local gallery twenty-one paintings by the late Joseph Jefferson are on exhibition. Charles Herbert Woodbury has in another gallery an exhibition of recent water colors.

The exhibition at the St. Botolph Club, which opens to-day, is made up of pictures painted by members, with a few examples by other artists who were especially invited to contribute.

CINCINNATI.

The most important local art event of the New Year is the endowment of \$100,000 provided in the will of the late Thomas J. Emery and accepted by the Art Museum under the agreement with Mrs. Emery, that the Museum be thrown open to the public free of charge, each Saturday, beginning February 8. Heretofore an admission fee of ten cents has been charged on Saturdays and Sundays, with 25 cents as the regular admission. Everyone who has the interest of art and the Art Museum at heart, cordially approves Mrs. Emery's plan and looks for good results. The money is to be invested by the trustees as a part of the endowment fund of the institution and the income only is to be used. The endowment is to be known as "The Thomas J. Emery Free Day Endowment."

Schmidlapp Memorial Hall, the new annex to the Art Museum, is nearing completion and will be opened in the early spring. This portion of the Museum is to be devoted to the exhibition of sculpture in which the Museum is particularly strong—its sculpture being far better than its collection of paintings.

At its meeting to-day, the Cincinnati Woman's Art Club, will devote its attention to the subject of book illustration and illuminations. A paper will be read by Mrs. Livinia Perin Gray.

The annual exhibit of the Cincinnati Newspaper Artists Association which closed last week was the most successful of its kind ever held here. The members of the association are: James Whiteford, president; Paul Van Tuyl, vice-president; Elmer Bushnell, treasurer; Claude Shafer, Harry Graf, Harry Cash, H. Kroger and G. T. Coleman. Mr. Whiteford had perhaps the largest exhibition and was particularly happy in his delineation of the "American Girl" selling every picture exhibited. Mr. Bushnell's display was devoted almost entirely to cartoons. Mr. Shafer had a number of good animal pictures. Mr. Graf a number of pastels. Mr. Kroger's covered a wide variety of subjects and Mr. Cash

John Rettig, whose New York exhibition recently closed proved the most successful of his career, has arrived in Cincinnati and will hold an exhibition in his old home late in January. Cincinnati artists and critics are watching his career with great interest. Henry Sharp, whom Cincinnati still claims as her own, is holding a successful exhibit of his Indian pictures at the Cosmos Club in Washington.

CALENDAR FOR ARTISTS.

Boston Art Club—Exhibition opened January 4.

Chicago—O'Brien Galleries.—"The Ten," to January 22.

Works of Chicago Artists, Art Institute, Entries to January 15. Opens January 30. Closes February 24.

Milwaukee, Bressler Galleries.—"The Ten," January 16-30.

New Orleans Art Association.—American Art News Southern Circuit Traveling Exhibition to January 19.

New York National Academy of Design.—Winter Exhibition. Closes January 19. Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.

Architectural League.—Exhibits through January 23. Exhibition opens February 2. Closes February 23.

Pennsylvania Academy.—One hundred and second annual exhibition. Opens January 21, 1907. Closes February 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia. Exhibition of landscapes by Walter P. Palmer; to January 16.

St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.

Washington—Corcoran Gallery.—Contemporary American paintings. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

AMONG THE ARTISTS.

At a request of the Astronomical Society of Berlin, Eugen Schacher, of the Berlin Academy of Design, has painted a portrait of Mr. Andrew Carnegie. The portrait has been on exhibition or several afternoons in the painter's studio here, in No. 102 East Nineteenth Street, and has attracted many artists and critics. It is to be hung in the art gallery of the Astronomical Society's observatory in Treppe, Germany.

H. Bolton Jones has exhibited a number of his paintings in Denver this winter. One of Mr. Jones' late paintings of Massachusetts' landscape is hung in the Vanderbilt Gallery at the present Academy Exhibition.

Lyell Carr, painter of typical mountaineer scenes of Northern Georgia, has several paintings on view in his studio in the Holbein. One which he will send to the Pennsylvania Academy Exhibition is a twilight view of a group of mountaineers' houses. Another Southern painting is of a wagon filled with plantation cotton; on top are an old darky and one pickaninny almost buried in the white mass about him. Mr. Carr's painting of Georgian life, which took a medal at the St. Louis Exposition, was afterward purchased by a New York man. Another painting by Mr. Carr hung at the present Academy exhibition is "An Autumn Night," a moonlight scene.

H. M. Bancroft is busy with several portrait commissions. An ideal canvas which he is working upon will be sent to the Corcoran exhibition at Washington. Mr. Bancroft has named it "The Angel of the Tomb."

Eulabee Dix, the New York miniature painter who is spending the winter in England, has lately exhibited some of her miniatures at the galleries of the Fine Arts Society, London.

Benjamin Eggleston, whose studio is in the Arbuckle Building, Brooklyn, painted a portrait recently of Senator Patrick H. McCarren, which was presented to the Brooklyn leader by his fellow members of the Kings County Democratic Club last night. Mr. Eggleston is also at work upon a portrait of Abraham Lincoln, which is to be unveiled on February 12 at the Lincoln Club, in Putnam Avenue, Brooklyn.

Bolton Coit Brown has a large number of Japanese color prints on view in his studio in the West Tenth Street building. In his collection are prints by seventy or more artists of the XVIII. or XIX. centuries. The collection may be seen at Mr. Brown's studio at any time. Most of the prints are for sale.

George Julian Zolnay, the sculptor, is in New York for a few weeks superintending the casting of four portrait busts at the Roman Bronze Company's foundry in Williamsburg, L. I. He is staying at the Arts Club on Gramercy Park, of which he is a vice-president.

Mr. Josephi occasionally does miniatures, but devotes most of his time to landscape painting.

Joszi Koppay, the Hungarian painter, arrived here recently to complete a portrait of Mrs. E. H. Harriman. He is on his way to Washington to undertake an important commission.

Paul Dougherty's painting of "Land and Sea," and Francis Day's portrait of Arthur Forrest, the actor, which were mentioned in our last issue, are in the Academy exhibition.

A colossal statue of Pope Leo XIII., weighing twelve tons, for his tomb in the St. John Lateran, was transported to that church last week. The monument to Leo XIII. is practically completed. In the center stands an urn, and at the side are two statues, one representing the Church and the other a workman.

An artist's palette, with paintings by nine well-known members of the Salmagundi Club, will form a novelty at the exhibition, which opens in the gal-

WASHINGTON.

For sixteen years the Society of Washington Artists has held an exhibition each spring. This year on account of the Corcoran Gallery's exhibition of contemporary American painting it will be omitted, but at the annual meeting of the society, held on January 2, it was determined to hold hereafter an exhibition in January. As it is taken for granted that the Corcoran Gallery's exhibition will become an annual event, it was further decided to make the Society's exhibitions purely local and restrict them to the work of members. It is felt that interest in art in Washington is definitely on the increase and that patronage for the work of local painters will not be wanting. Every effort will be made to keep these exhibitions up to a high standard and to make them really notable affairs. The exhibitions of the Society of Washington Artists are the forerunners of the Corcoran Exhibition, and more than any other organization it has helped to promote the appreciation of art in Washington.

The regular January Art Talk was given at the Corcoran School last Monday afternoon by Mr. James Henry Moser, the president of the Washington Water Color Club. The subject was, "The Sketch, the Study, and the Picture," and the substance of the whole, diligent endeavor.

Much interest has been shown in a collection of Indian portraits and western landscapes by J. H. Sharp which have been exhibited for the past ten days in the assembly hall of the Cosmos Club. Mr. Sharp is well known in this city on account of his work for the National Museum. At the close of the exhibition the artist and his wife will return to their home in Montana.

An expert commission consisting of Messrs. Lorado Taft, Daniel Chester French and Henry M. Shrady, was appointed to judge the Kosciuszko monument models. This jury met at the Corcoran Gallery on the 3d of January and selected for award the three, which in agreement were deemed most meritorious. This established the standard of merit but left the government committee, composed of Secretary Taft, Senator Wetmore and Representative McCleery, free to make the final selection. The first choice of the expert commission was the work of St. R. Lewandowski of Vienna, while the second and third went to sculptors of Lemberg, Austria.

A collection of paintings by Jules Guerin are now on exhibition in Veerhoff's Gallery.

The members of the American Institute of Architects held its annual session this week at the New Willard Hotel, to urge the passage of the bill now before Congress providing for the appointment of a commission to supervise the erection, embellishment and improvement of all buildings which are government property throughout the United States.

This measure applies directly to the District of Columbia, but will also cover the establishment and improvement of all government reservations, army posts and highways. Thus the bill is not merely an architectural project, but its application to highways and reservations will operate for the preservation of natural scenery.

Sir Aston and Lady Webb, of London, came over from England to attend the convention, Sir Aston being the guest of the Institute and the recipient of a medal presented by the Institute in recognition of his services to the development of architecture.



BOUQUET OF OAKS

By Charles H. Miller

Presented to the Metropolitan Museum by W. T. Evans

The picture of St. Agnes, by Stanley Middleton, which was reproduced in the last issue of the Art News, has been sold to Joseph C. Baldwin, a collector of this city, who saw the painting in the artist's studio in the Sherwood Building. Mr. Middleton is at work on several other figure pieces in his studio.

Among the paintings in the West Gallery at the present Academy exhibition may be mentioned an exceptionally strong and virile likeness of W. H. Powell of this city, by Irving R. Wiles.

The portrait is a three-quarter length and represents Mr. Powell standing, his figure being outlined against a dark background. Mr. Powell is the son of W. H. Powell, the well known historical painter, and at one time prominent Academician.

Gustave Wiegand has removed from his studio at 191 Clinton Street, Brooklyn, to 114 East Twenty-third Street, New York.

I. A. Josephi has been painting a number of interesting landscapes of late. One, "New England Hills," is now to be seen at the Academy Exhibi-

ery of the club house, 14 West Twelfth Street, today. Among the artists represented on the palette are A. B. Wenzell, Frank De Haven, Charles Warren Eaton, W. Granville Smith, Edward Potthast, Paul Dougherty, Albert L. Groll, F. Luis Mora, and G. Yeto. This interesting palette will be sold at auction at the sale of paintings by artist members of the Salmagundi, which opens on Friday evening next and continues until Saturday evening, January 19.

The New York Herald's European edition publishes the following:

"M. Mori, art and curio dealer, tells the Herald he is going soon to New York to visit his customers and to take with him a few articles of special interest. He says that America is now the veritable Mecca of art dealers. It was from M. Mori that Mr. J. Pierpont Morgan bought a great collection of antique glassware four years ago."

Edmund C. Tarbell's portrait of Edward Robinson, former director of the Boston Museum of Fine Arts, and now assistant director of the Metropolitan Museum, has recently been hung in the Boston Museum.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures and art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

It is with sincere regret that we chronicle the death of Mr. Ernest Gimpel, of the art firm of Gimpel & Wildenstein, in another column. The untimely death of Mr. Gimpel removes a well known figure in the art world of New York and Paris. Mr. Gimpel had but recently returned from a trip to Europe and the French capital, and the news of his death will come as a shock to his many friends in this city and also in Paris, where he was well known among French connoisseurs and collectors.

As will be seen by the story from the New Orleans States, published elsewhere in our columns, the third display in our Southern Circuit Travelling Exhibition, opened in New Orleans, La., on Friday evening, January 4, under the auspices of the New Orleans Art Association, and this opening was largely attended and most successful. The press and public of New Orleans have extended a gratifying welcome and reception to the exhibition and are most warmly appreciative of the enterprise. We will publish in our next issue some of the many notices of the display that have appeared in the New Orleans newspapers. The exhibition will close in New Orleans about January 19 and will probably open in Tampa, Fla., about February 1.

The art critic of the Philadelphia Item takes exception in a recent issue of that newspaper to the article published in the American Art News of December 29 in regard to the purchase by the Metropolitan Museum of Art of Winslow Homer's celebrated picture, "The Gulf Stream." He declares that when the picture was exhibited at the Pennsylvania Academy of Fine Arts in Philadelphia, "it was laughed at as a unique burlesque on a repulsive sub-

ject," and he also contends that the Item protested "that the subject was a caricature and that Mr. Homer had painted it with a sense of grim humor." He then proceeds to accuse the Art News of being guilty of sarcasm in writing a favorable mention of Winslow Homer's masterpiece. The American Art News does not care to take up the insinuation that influence has been brought to bear upon this office in regard to the notice of "The Gulf Stream," as the charge is too ridiculous to permit of serious attention. It does, however, agree with the Museum in this case that the Winslow Homer is a powerful example of the artist's brush, and that it deserves on its merits a place in the gallery of American paintings at the Metropolitan Museum, and if Philadelphia chooses to laugh at the marine as a burlesque, New York can well afford to laugh, for "he who laughs last, laughs best."

If the Art News is guilty of sarcasm, then Sir Caspar Purdon Clarke, and Mr. Roger Fry, and the jury of selection of the National Academy of Design are also guilty of the same offense.

In the Monthly Bulletin, issued for January by the Metropolitan Museum of Art, many new acquisitions are mentioned, including important accessions of paintings of the American and foreign schools, and notably a large and interesting collection of classical antiquities. The collection of Grecian and Roman antiquities include seventy-two Tanagra figurines, and is particularly valuable as it contains Tanagra statuettes of rare grace and beauty gathered from Tanagra, Myrina, and Attica. Some of the pieces in the collection, which numbers 124 examples, date back to 450 B. C., and are of great value. Among these specimens are fifteen vases, including a fragment, which might have been used by a sculptor of the period as a model for a larger statue; seventeen bronzes, twenty miscellaneous objects chiefly of gold and silver, and twenty-two terra cottas. "The Tanagra figurines," says the Bulletin, "illustrate in the characteristic and beautiful examples the three classes of subjects, which were most popular among the image makers of that town—young men, young women and children."

The new acquisitions of paintings include a fine example of Sir Thomas Lawrence, a portrait of Rev. William Pennicott, which was reproduced exclusively in the Art News, in the issue of December 29. "Bouquet of Oaks," by Charles H. Miller, of the American school, reproduced in this issue, and the gift of William T. Evans to the Museum; Winslow Homer's "The Gulf Stream," which will be added to the Metropolitan collection, after the Academy exhibition; a landscape by Salomon van Ruysdael; a portrait of Nell Gwynne, by Sir Peter Lely, "Calm Sea," by de Vlieger, a landscape by Courbet, and a painting of the Italian school, the gift of G. Brauer. Among the loans is the Gibbs-Channing portrait of Washington, by Gilbert Stuart, lent by the late Samuel P. Avery.

Seventy-five thousand marks has been donated by B. Loose, of Bremen, for the erection of a Moltke memorial in that city. The Munich sculptor, H. Hahn, has been commissioned to do the statue.

The Kaiser is afflicted with the statue craze. Since he ascended the throne he has added 114 statues to the sculpture of Berlin, and in the Tiergarten about fourteen statues are erected every year by his command.

In his scheme of dotting Berlin with statues the Kaiser has exhausted all his known ancestors, and is now putting up statues of his ancestors as they appeared when children, and threatens to immortalize his own children. An equestrian statue of the Crown Prince is promised.

A story is being told in Berlin and Munich studios that the well-known Munich sculptor, Adolph Hildebrand, frankly told the Emperor lately that the monuments in the Siegesallee, which are the Kaiser's chief pride, were a scandal to Berlin. Putting Herr Hildebrand on the shoulder, the Kaiser replied genially:

"Don't distress yourself, my dear sir, the statues are going to remain."

Brigadier-General George B. Davis, judge advocate-general of the army, has been designated by the Secretary of War as the representative of the War Department on a commission which is to frame regulations or the preservation of antiquities in this country, in accordance with the provisions of a law enacted by the last Congress. The chief purpose of the bill is to prevent excavation and exploration in Aztec villages and other historic ruins without permits from the Government.

It is provided in the bill that the War Department, Department of the Interior, and Department of Agriculture are to co-operate in preserving ruins. These three departments are preparing to frame regulations under which scientific explorers and investigators may carry on their work, and they have decided to appoint a commission for this purpose. W. Bertrand Acker and Frank Bond, chiefs of divisions in the Department of the Interior, have been designated as the representatives of that department on the commission.

Boecklin's picture at the annual exhibition at Munich, "Evening in Spring," has been sold for the sum of \$25,000.

John Sargent has presented his own portrait, painted by himself, to the famous Uffizi Gallery at Florence.

OBITUARY.

Mr. Ernest Gimpel, senior member of the firm of art dealers of Gimpel & Wildenstein, 250 Fifth Ave., died suddenly at the age of 50, of diphtheria, on Monday, January 7, at the Knickerbocker Hotel, Broadway and Forty-second Street. Mr. Gimpel, who was a well known figure among the art dealers of this city and Paris had but recently returned from a European trip, and his illness only dated back for four or five days. He leaves a son, who was with him at the time of his death and a widow in Paris.

Mr. Gimpel owned a large and valuable collection of paintings in Paris where he was highly regarded as an authority and connoisseur. The offices of his firm were at 57 Rue La Boetie.

Only a few weeks ago Mr. Gimpel loaned the Metropolitan Museum several fine importations, including two large panels by Boucher.

Mr. Gimpel's death is a distinct loss to the fraternity of which he was a member, and will cause deep regret among his many friends.

The funeral and interment will take place in Paris on January 22.

PHILADELPHIA.

Clifford Addams, apprentice to Whistler, is holding an exhibition of 125 of his works in various mediums at the McClees Galleries, 1411 Walnut Street. An innovation was the holding of the private view on Sunday afternoon, January 6. There was a large attendance of prominent Philadelphians.

Mr. Addams will return to Paris immediately after the close of his exhibition, January 19, 1907.

Walter Launt Palmer is holding an exhibition of his oils and water colors at the Art Club of Philadelphia, until January 16. There are fifty-one numbers all in Mr. Palmer's well known popular vein.

Cards are out for the private view of the 102d annual exhibition of the Pennsylvania Academy of the Fine Arts which will occur on Saturday evening, January 19.

The hostesses will be: Mrs. Charles Wheeler, Mrs. Edward H. Coates, Mrs. Robert Coleman Drayton, Mrs. Thomas Leaming, Mrs. James M. Willcox, Mrs. George D. Widener, Mrs. Gari Melchers, Mrs. Craig Biddle, and Miss Frances B. Stolesbury.

A feature of the exhibition will be the portrait of Sir Henry Irving by James MacNeill Whistler. This portrait has recently come into the possession of Mr. George C. Thomas of this city. It shows Irving in his costume of Philip II. in Tennyson's dramatic poem, "Queen Mary." The picture sold in London some months ago for \$25,000. Irving commissioned Whistler to paint the portrait for the modest sum of £200.

The marriage is announced of William J. Edmonson, formerly of Philadelphia, to Miss Florence Holloway of Cuyahoga Falls, Ohio.

The jury for the Pennsylvania Academy's coming annual exhibition were in New York on Saturday, January 5, to consider the works entered for the 102d annual exhibition. Five hundred works were submitted and had been collected at the Academy's expense. Of these 500 but 24 canvases were accepted, the balance to be returned to their owners.

This has led to a great deal of discussion about how to avoid the useless transportation of so many pictures and the expense attached thereto, but no feasible change of plan has been suggested.

Carroll Tyson sails for Spain in a week's time.

A select studio costume party was given at Mr. Rittenberg's studio last Saturday evening, at which were present the Misses Hélène Ingerich, Edith Pettit, Frances Jones, Messrs. John Lambert, Adolphe Borie, Carroll Tyson, Frank Walker Taylor, John Cadwalader, Miss Sophy Cadwalader, Miss Helen Henderson, Messrs. C. F. Ramsey and Clifford Addams.

Editor American Art News.

Dear Sir—I have been much interested in reading the various letters published in the Art News in regard to a list of the early American painters. Can you give me the names of the early American sculptors? I think the publication of such a list would prove of interest.

Very truly yours,
A Reader.
New York, January 6, 1907.

A "Swiss Museum" has been opened at St. Moritz in the Engadine, which will pay special attention to the collecting of local peasant arts and crafts.

LONDON LETTER.

January 3, 1907.

The widow of Charles Wellington Furse, A. R. A. has lent to the National Gallery of British Art at Millbank her husband's impressive though unfinished "Equestrian Portrait of Field-Marshal Earl Roberts." Grandly planned in heroic proportions this noble canvas represents the famous soldier seated on his charger among his troops, with blue-turbaned Sikhs on one side, and kilted Highlanders on the other. Everyone hopes the work will eventually become the property of the nation, it being a splendid example of the art of this gifted painter whose early death was deeply deplored.

Another recent addition to the same gallery is a large landscape by John Linnell entitled "The Last Load." For the moment Linnell's work is enjoying a moderate vogue among a section of collections here, but Claude Phillips the well-known connoisseur holds that his "pseudo-poetic and terribly mannered art must inevitably evaporate with time." The same expert makes two new attributions of interest in the "Burlington Magazine" for January, claiming for Palma Vecchio not only the "Faun" attributed to Correggio in the Alte Pinakothek at Munich, but also the "Tempesta di Mare" which at the Accademia, Venice, is given to Paris Bordone.

The Winter Exhibition at Burlington House, which is to open this month will show no new departure but consist as usual of pictures by Old Masters of various periods and countries, and examples of the art of recently deceased British painters.

This week a press view will be given at the New Gallery of the annual exhibition of the International Society of Sculptors, Painters and Gravers. Francis Howard has been elected honorary secretary of this society to succeed Mr. T. Stirling Lee. A feature of the exhibition will be an important group of works by the recently deceased Norwegian painter, Fritz Thaulow. It is also probable that the vice-president of the Society, John Lavery R. S. A. will be represented by the portrait of himself which he painted by request for the Uffizi Gallery at Florence and exhibited at the Autumn Salon in Paris.

The Whitechapel Art Gallery, whose twenty exhibitions since 1901, have been visited by two million people, is appealing for more funds to carry on its mission of revealing the beauties of art to the poorest inhabitants of London. Conducted on economic lines the annual cost of upkeep is only £1,800, and since £2,300 of this is secured by subscriptions and the sale of penny catalogues, only another £500 a year is needed.

Thomas Graham, the honorary Royal Scottish Academician and a member of the group of distinguished Scottish painters of whom Orchardson, Pettie, Chalmers and McWhirter are the best known, died suddenly at Edinburgh on Christmas Eve. Examples of his art are in the Victoria and Albert Museum, South Kensington, and in the Glasgow Art Gallery, while one of his best pictures, "An Italian Girl" is in the possession of John S. Sargent.

Visitors to our National Gallery during the coming year should be warned that the new catalogue of the pictures of the Foreign Schools contains a number of inaccuracies, one of the worst blunders being the inclusion in the catalogue of Van Dyck's "Portrait of the Artist" (No. 877), which for six years past has not been in the National Gallery, but in the adjoining

institution, the National Portrait Gallery.

Owing to the Christmas holidays, which tend to last longer and longer, all the London salesrooms have been closed. Collectors of autographs, however, should note that shortly an important sale of autographs will take place at Sotheby's, among the more interesting lots being a series of letters from Benjamin Disraeli, afterwards Lord Beaconsfield, to his sister. Another letter from Byron's mother contains some interesting references to her son the poet.

The lecturers at the Royal Academy during the next term will be Prof. von Herkomer on Painting; Mr. Colton on Sculpture, and Mr. R. T. Blomfield on Architecture.

PARIS LETTER.

January 3, 1907.

The fortnight closing with the past week was the dullest of the year. The exodus to country homes and to the Riviera, coincident with the holiday season, and the setting of the purchasers' tide toward the shops, have reduced interest in the exhibitions and sales at the Hotel Drouot to a minimum. On Saturday and Sunday before Christmas were shown the aqua fortis works, biscuits and sundries left by the sculptor Dalou, a painting of Alma-Tadema's and some estampes by Helleu. In the sale department, some oil paintings and watercolors by Du pray, with military subjects, brought 15,435 frs., the highest prices, seven

cert," and "On the Grass" and "A Rustic Duet" brought 400 frs. each.

The annual meeting of the Society of French Artistes was held last week, and the financial report of the current year was submitted to the members. The receipts exceeded the expenditures by forty thousand francs, the former attaining the very respectable sum of 380,841 frs.

The committee arranging for a monument to be erected at Corbeil in memory of the victims of the war, has awarded the high prize to the design submitted by the sculptor Paul Fournier. M. Fournier's best known works are the Shakespeare statue, on the Boulevard Haussmann, the monument at Crêteil, and his Balzac, at Tours. The second prize was awarded to Paul Gasq, who carried off the Prix de Rome for sculpture in 1884.

The Fragonard exhibition at Nice is likely to prove very attractive, the list of contributing art lovers swelling daily. Among the latest intending exhibitors are Baron Henri de Rothschild, Viscount de Reiset, Count Ozarowski, the Faculty of Medicine at Montpellier, M. John Jaffé, Dr. Balestre and M. Bernard-Attanoux.

The fourth exhibition of the Society of Painters of Modern Paris will be held at the Grand Palais in February, under the honorary presidency of M. Bénédite, who has charge of the Luxembourg.

In order to guard against future thefts, special precautions have been taken by the director of the Louvre. Henceforward, the public will only be admitted by the entrances of Saint Germain l'Auxerrois, Sully, the Pavillon Denon, the Quai du Louvre and the Pavillon de la Trémouille.

M. Léon Bonnat is now engaged upon a picture of President Fallières.

The Luxembourg has bought a fine landscape of Réalier Dumas.

Among new statues and busts to be placed in the Jardin des Plantes are memorials of Chevreul, Bernardin de Saint Pierre, Buffon, Lamark and Linné.

Sarrazin's monument of Cardinal de Bérulle will soon be added to the collection of the Louvre.

The feudal Château du Pin, in the Corrèze, belonging to Count de Cosnac, has just been destroyed by fire. A number of valuable paintings, much tapestry, and a library valued at 500,000 francs were burned to ashes. Simultaneously, at Saint Josse-Tennoode, in Belgium, a Crayer, valued at 600,000 francs, was set afire by a wax taper and destroyed.

Mrs. Kuehne-Beveridge has just placed on view in Brussels an allegorical group commemorating the San Francisco catastrophe.

Count Leiringen-Westerburg, who died recently at Munich, bequeathed his important collection of book-plates to the "Germanisches Museum" of Nuremberg. He is known, even to the English public, as the author of a book on the collecting of book-plates. His own collection, embracing very nearly 25,000 specimens, is said to have been the largest on the Continent.

One of the many public-house signs painted by "Old Crome," when he was fighting against poverty in Norwich, England, considerably more than a century ago, was recently sold for twelve guineas. "The Jolly Sailor," the sign in question, for which Crome received perhaps a crown, formerly hung outside a Yarmouth hostelry.



LE REPOSE

By Mrs. Willie Betty Newman

Owned by Mr. Charles M. Schwab

An interesting find has been made by Mr. Henry Roche, a well known amateur here, who discovered in a Belgian convent a painting of "Christ Risen," which has been attributed to Rubens by Dr. Max Rooses and other experts. In 1603 Rubens painted a series of Christ and the Twelve Apostles for the Duke of Lerma. The Twelve Apostles have long been in the Prado at Madrid, but the Christ has been lost sight of till Mr. Roche's luck discovery in Belgium which is now identified as the missing picture. The work will be shown at the "old masters" exhibition at Burlington House this winter.

"Unique" is a much abused adjective, but there are at least two objects recently acquired by Mr. Hodgkins, the famous Bond Street dealer, which fully deserve that epithet. There is, first of all, the magnificent portrait by Watteau, to which reference has already been made in these columns. There is also a remarkable series of drawings by Watteau's pupil, Schmutzler, of Francis I. of Austria, and his family.

hundred francs a piece, being paid for "The Taking of Saragossa," "Ney Charging at Waterloo," Napoleon at Montmirail" and "The Passing Regiment." A Whistler engraving and "The Quiet Canal" fetched 500 frs. each.

The Dalou sale yielded 17,800 frs. Tadema's painting, representing M. and Mme. Dalou and daughter, brought 580 frs. It was purchased for the Luxembourg. A portrait of Fautin-Latour, painted by the artist, went for 1,950 frs., and "The Lesson in Geography," by Legros, was bid up to 1,300 frs. Two aqua fortis works by Legros brought 600 frs. and an original terra cotta by Rodin attained 1,150 frs. The Helleu sale only brought 5,942 frs., the prices ranging from one hundred to one hundred and eighty francs. Among the drawings, a bust of a young woman, in two crayons, was sold for 225 frs.

Recently a number of drawings and pastels by Chéret were sold. The total figure attained was 6,202 frs. 636 frs. was paid for the pastel "A Rustic Con-

PITTSBURG.

At the M. Knoedler Galleries, in Wood Street, there are a number of fine examples by Van Marcke, Offermans and Weiss.

At the recent meeting of the Photographic Section of the Academy of Science and Art the president, Mr. O. C. Reiter, made a report on the new feature added to the society's work. The following photographic societies have already become members: Buffalo, Boston, Portland, Me., Philadelphia, Baltimore, Washington and Pittsburgh, with the promise of New York and Brooklyn. This new interchange will give the home club a monthly print exhibition of fifty prints each from the best pictorial workers in the country, for nine months in the year. The Pittsburg society is being congratulated on its work in the formation of this valuable aid in the advancement of pictorial photography. Mr. R. D. Bruce will be the general manager for the new association.

The members of the Thursday Art Class are planning for a studio tea on the afternoon of the last Saturday of the month.

An exhibition celebrating the tenth anniversary of the founding of the Society of Arts and Crafts is to be held at Copley Hall, Boston, in February. The closing day for entries of exhibits will be January 21. The latest date on which exhibits can be received will be January 30. The opening night and reception will take place on February 5. The exhibition closes February 26.

The exhibition is to be confined to the work of members of the Society of Arts and Crafts and of such other societies having similar objects as have been asked to contribute, subject to the findings of a jury. It will, however, be thoroughly national in character, for in the ten years since the first great arts and crafts' exhibition was held in Boston, leading to the formation of the present Society of Arts and Crafts, numerous organizations have sprung up in almost every section.

The committee on exhibitions of the Society of Arts and Crafts is composed as follows: H. Longford Warren, chairman, woodworking; A. W. Longfellow, pottery; George P. Kendrick, silver-work and other metal work; C. Howard Walker, stained glass; Harold B. Warren, other glass; D. B. Updike, printing, engraving; Miss Alice J. Morse, textiles, embroidery; Ralph Adams Cram, ecclesiastical work; George R. Shaw, leather work; Miss Mary Crease Sears, bookbinding; F. Allen Whiting, jewelry; J. T. Coolidge, Jr., loan collection; Henry Lewis Johnson, publicity; Edward R. Warren, foreign exhibits; Miss Amy M. Sacker, basketry. A particular effort is being made to produce a catalogue which shall contain matter regarding the several crafts of more than ephemeral interest.

Nearly eight years have passed since the last large exhibition of arts and crafts in Copley Hall—that of the spring of 1899, directed by Henry Lewis Johnson, which attracted widespread attention throughout the United States, and undoubtedly set a standard for the judgment of artistic quality in objects of handiwork which has been consistently maintained by the juries of the Society of Arts and Crafts. An effort is being made to interest craftsmen from all over the country to come to Boston for this occasion, and it is hoped that there may be something of the same influx of visitors from New York, Philadelphia, Chicago and other cities as characterized the Copley So-

cietys Whistler exhibition of 1904 and the Monet exhibition of 1905.

A special cable despatch to the "New York Sun" states: "Accompanying the Kaiser's Christmas letter to Ambassador Tower was a large portfolio of drawings by the famous artist Menzel, dealing with military subjects of the time of Frederick the Great. The Kaiser sent the drawings, knowing Mr. Tower's interest in this period of Prussian history."

At a recent meeting of the Canadian Society of Applied Art it was decided to hold an exhibition during February.

EXHIBITIONS NOW ON.

The Lalauze Exhibition in the lower hall of the Lenox Library Building has given way to one devoted to the late Dr. Leroy Milton Yale. Impressions of his best etchings are shown, as well as some of the original plates, including the one drawn by Gifford and printed by Yale at the first meeting of the New York Etching Club in 1877. In his best work, Dr. Yale, who had a thorough knowledge of the technical possibilities of copper plate printing, showed a full understanding of the qualities demanded of painter etching, and the possibilities and limitations of the art. Most of his plates were etched direct from nature. His own artistic activity, as well as the influence which he exerted upon others, have caused his name to be ineradicably connected with the history of the art of etching in this country.

His interest in the printing collection of the New York Public Library, and especially in the effort to form a collection of American work, was warm and active. He urged others to help increase this collection and himself gave a selection of his work, a manuscript catalogue, and a number of plates and etching tools.

The exhibition of photographs of Italian paintings from the A. A. Hopkins collection, in the print galleries on the second floor of his building, continues to attract many visitors, and will be on view for some time to come.

The exhibition of students' summer work at the New York School of Art, 2237 Broadway, which consists of wallpaper, mosaic, rug and jewelry designs and interior decorations, together with studies in oil and water color by the students of the class at Bayport, L. I., will close to-day, and be followed on Monday by an exhibition of twenty-five canvases by Robert Henri, which will comprise several portraits and examples of his work done in Spain last summer.

The exhibition of paintings by William Lathrop, which opened in the Art Gallery of Pratt Institute, Brooklyn, January 5, will be continued until January 31.

More than a score of recent portraits in oils and a number of pastels by Lydia Field Emmet were placed on exhibition in the galleries of William Clausen, 381 Fifth Avenue, on Monday, and will continue on view there until January 19.

Miss Emmet is eminently successful in her portrayal of juvenile subjects and some of these possess much charm and are painted with grace and fidelity. Five of the pastels in the collection of unusual merit are delicately treated and admirable in drawing. Among the oils, a portrait, characteristic and childlike, not mentioned in the

catalogue, is of Miss Carolina Knapp. Other examples in the group worthy of note are juvenile portraits of Miss Cornelia Sage and Miss Kate Sage White. The exhibition also includes a full length seated portrait of Mrs. Endicott Peabody, who is attired in a gray gown, trimmed with white lace; one of Master William Goddard Iselin, and also portraits of Master Frederick Allen, Master Archie and Miss Mabel Coats, the Misses Joan Allen and Susan Metcalfe and Master Paul Todd.

F. Hopkinson Smith, who makes yearly excursions to Cookham on the Thames, to Normandy, where he has made transcriptions in colorful impressions of the inn of William the Conqueror, and to Venice, where he has made many studies of the picturesque life and Venetian water by ways from his gondola studio, has just opened an exhibition of recent water colors at the Noe Galleries, 368 Fifth Avenue. These represent the artist's work during the past five months and were all painted from nature. Mr. Smith has made a departure this year by introducing figures into his compositions, which show greater breadth and finer atmospheric effect than usual. There is a sparkle and luminous quality to the water in these studies. Reflected lights in the water are well handled in "Scuola di San Rocco," an effective Venetian scene, and there is fine atmospheric effect in "A Passing Shower." Mr. Smith has painted a number of pictures of the famous inn of William the Conqueror, which he has treated from a variety of viewpoints.

As he made his headquarters at this historic inn, the water colors are fresh from nature, and therefore more spirited and spontaneous than the conventional studio product.

Other interesting and charming pictures on view are "From My Cushions in the Gondola," a typical Venetian scene; "Breakfast at the Inn," a colorful study, and "Santa Barnabas." The exhibition will continue until January 26 inclusive.

Although the Ehrich Galleries, 463 Fifth Avenue, have this season given two special exhibitions of the early French and early Italian art, they also contain notable examples of all the other early schools of art. These galleries are devoted rigidly to the "Old Masters," but in these they include also portraits by the early American painters. Two of the most interesting examples this season are the portraits of George and Martha Washington, by Gilbert Stuart, which Mr. Ehrich found in England. They are very like, and yet unlike, the famous Athenaeum portraits.

The Italian Exhibition here is drawing to a close, and will probably be followed by an interesting exhibit of early English art, of which full notice will be given in our next issue.

The exhibition of pictures and etchings by J. Alden Weir, now in progress at the Montross Gallery, 372 Fifth Avenue, will continue until January 15. It is generally conceded that the exhibition shows a distinct advance in Mr. Weir's work, and notably in the landscapes shown. They are particularly harmonious in greens and are delightful nature studies. There is fine sentiment displayed in "Return of the Fishing Party," "A Day in June" and "The Black Birch Rock," while "The Farm in Winter" is an exquisite little snow scene sure to appeal to the admirers of American art.

Among the portraits and figure pieces "The Gray Gown" takes a prominent place in the collection. "An Afternoon Stroll" and "Figure in Sunlight" give an idea of the technical skill of the artist, while among his earlier examples "Willimantic" commands attention. "The Rose-Pink Bodice" is another effective picture and shows careful workmanship and fine feeling. Notable in the collection of Weir etchings are "Bas Meudon" and "Coon Alley." All together twenty-three landscapes and fifty etchings by the artist may be seen.

The exhibition of Whistler's etchings comprising the 241 examples of the celebrated Theobald collection of London is attracting much attention in the galleries of M. Knoedler & Co., 355 Fifth Avenue, where it will continue for several weeks. Among the etchings by the famous master on view are the various Thames series; "Amsterdam Sketched from the Tolhais"; "Battersea, Dawn," (1st state); "The Riva" (1st state); "Nocturne" (early and fine); "The Rialto," and "Long Venice," the latter example an early trial proof; "Nocturne," early proof, light effect; "The Barrow, Brussels," and "Market Place, Bruges." Those who admire the work of Whistler will find much to attract in this unusually fine collection of the artist's etchings.

An exhibition of portraits by Emil Fuchs will be opened at these galleries on January 15 and will continue there or two weeks. Among new acquisitions now being shown are a fine marine, by Alexander Harrison, showing a sunset off the French coast; "Peasant With Sheep," by Jacque; a landscape by De Bock, and a characteristic sea and landscape in France by the veteran Harpignies, which is sure to attract the attention of admirers of landscape painting.

The exhibition of water colors at the Powell Gallery, 983 Sixth Avenue, consisting of recent work by Herbert W. Faulkner in Spain and Italy, has aroused great interest and much favorable comment. Twenty-six watercolors are hung, sixteen of which comprise views of the Alhambra, Mr. Faulkner having received special permission from the Spanish Minister of Fine Arts to paint at Granada and thus secure the interesting views that are shown in this collection, of which "A Door in the Hall of the Ambassadors," "Sunset from the Ramparts of the Alhambra," and "Court of the Myrtles" are notable examples.

The ten Italian subjects are characteristic Venetian scenes, full of sunlight and delightful in color. Mr. Faulkner lives in Paris, where he has a studio on the Rue Boissonade, but spent several months last spring and through the summer painting in Spain and Italy. The exhibition will continue through January 25.

An exhibition of recent portraits by F. Percy Wild was opened in the Schaus Galleries on Monday and will continue until January 14. The subjects include a three-quarter length standing portrait of Mrs. Robert Moore, of New Orleans, also one of Robert Moore, who is depicted gun in hand, his figure outlined against a woodland background. The other portraits include a triple one of Master Moore, and the two Misses Moore, and also an excellent full length seated portrait of Mrs. Edwin Parsons, who is shown with her young son standing by her side. Mr. Wild, who is from

(Continued on Page 7)

AMERICAN ART NEWS.

(Continued from Page 6)
England, is here to fulfill several portrait commissions.

An exhibition of caricatures, by "Cir," the well-known caricaturist, and owner of "Cartons Mondains," was opened at the galleries of C. W. Kraushaar on Monday and attracted considerable attention on this occasion. These caricatures by the Duke de Cirella are unusually clever and characteristic. Many well-known personages here and abroad, including members of Royalty in London and people of prominence in the United States, have been used as targets for the art of the caricaturist. Some of the subjects include President Roosevelt, J. Pierpont Morgan, William K. Vanderbilt, Jr., Reginald Vanderbilt, John Drew, Miss Hattie Williams, Mme. Lina Cavalieri, Miss Anna Held, the Dowager Duchess of Manchester, Lord and Lady de Gray, and the Duke of Devonshire.

Of note in the group among the English cartoons is one entitled: "Some intimate friends of King Edward VII."

WITH THE DEALERS.

Announcement is made by the American Art Galleries, of 6 East Twenty-third Street, of the unrestricted sale at auction of the H. L. Henry collection of masterpieces, including many notable paintings of the Barbizon School. Mr. Henry is a well known Philadelphia amateur and his collection of paintings by "The men of 1830," men who composed the famous group of Fontainebleau, ranks high among the noted collections in this country. The paintings will be placed on view in the American Art Galleries on Saturday, January 19, and the sale will take place in Mendelsohn Hall on Friday evening, January 25, under the auspices of the American Art Association. There are seven Corots in the collection, including "The River," "The Gossips," and "Meditation." Daubigny is represented by "The Port," a moonlight scene, and "First Shades of Night." Fromentin and Decamps are each represented by a single example. There are four canvases by Delacroix, including "Springing Lion," "Release of Princess Olga," and "Tiger and Serpent." A "Twilight" and "Sunlight," by Jules Dupre, and "Whisperings of Love," and a forest scene in Fontainebleau are by Diaz. There are two Millets, "A Shepherdess" and "Coming Storm," and three Troyons, a market scene; "The Farrier," and "Le Retour a la Ferme." An example by Gericault, and four landscapes by Theodore Rousseau, complete this interesting collection.

A large consignment of furniture and art objects from Paris has just been received at the Fifth Avenue Art Galleries, 366-368 Fifth Avenue, and will be placed on exhibition Monday January 14. This collection of art furnishings will constitute the annual sale of the Fifth Avenue Galleries, which will be conducted as usual by James P. Silo. The exhibition and sale will continue through next week.

In the Fifth Avenue Art Galleries Friday night last week the sale belonging to various estates was continued. Mr. James P. Silo bought eighty-four paintings for \$12,558.50, making the total of the sale to date \$15,440. For "Venice," by Felix Ziem, Messrs. Tooth & Sons paid \$1,000; Mr. W. H. Post paid \$925 for "Autumn Day," by George H. Bogert; Fritz Thaulow's "Chancel Windows" (Dieppe) brought \$700 from M. P.

Lawrence. Mrs. H. Eldridge paid \$640 for "In Maiden Meditation," by Coove, and Mrs. K. Moore gave \$600 for "A Camel Scene" (Amiens), by Courbet.

An interesting program was given yesterday at Steinway Hall, 109 East Fourteenth Street, in the art department, at a chamber musicale, which attracted a large and appreciative audience.

Heinrich Schuecker, harpist, Jacques Hoffmann, violinist, Carl Barth, violin-cellist, all of the Boston Symphony Orchestra, contributed several numbers, and Gustave Frese rendered Hollins' concert overture in C Minor on the "Orgue de Salon," and a "Fantaisie" and "Légende" by Guilmant, with fine expression and technique.

In the art rooms of Azeez Khayat, in the Astor Court Building, 20 West Thirty-Fourth Street, may be seen a Grecian wine cup, a rare and unique example of 300, B. C.

The cup is in the form of the head of Bacchus, and is surrounded with a wreath consisting of iridescent wine leaves and grapes. This unique wine cup was found last spring at Beison, Syria, and is notable for its strong modelling. It is said to be the only specimen of the kind ever discovered, and it is not likely that such a cup of the early Grecian period exists in any other collection.

Mr. Khayat has also many other interesting pieces of Tanagra figures and Egyptian scarabs on view in his art rooms, and also in the branch store, 257 Fifth Avenue.

Among recent importations at the

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Holland Art Galleries, 59-61 West Thirty-third Street, are a characteristic example of Isabey, "Storm at Sea," in which the motion of the surging waters is vividly indicated, off the harbor of Honfleur; two important Verboeckhoven, one a sheep piece with landscape, and "Sheep in Motion," the latter a canvas shown at the Centennial Exposition in Philadelphia where it was much admired. The "Passing Storm," by George Inness, is an interesting example of the American school now on view in these galleries.

Recent importations of Ispahan and Polonaise rugs have been received at D. K. Kelekian's, 252 Fifth Avenue, and also a collection of rare prayer rugs from Koula and Ghordes. The Ispahan rugs are of the 15th and 16th centuries. Other lines of weaves displayed at Kelekian's include Persian rugs of various designs and sizes.

An interesting collection of Chinese and Japanese antiquities was placed on view at the Fifth Avenue Auction Rooms, 333-341 Fourth Avenue, Monday, prior to sale at auction on the afternoons of Thursday, Friday and Saturday, January 10, 11 and 12, at 2 o'clock. The collection belongs to Jirokichi Yoshiy, a collector of Kioto,

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At the sale on Monday at the American Art Galleries of Japanese objects belonging to the late Dr. S. M. Burnett of Washington, the Metropolitan Museum of Art acquired several pieces of armor and arms to add to its noted collection. The largest was a war hat made after the fashion of a devilfish, with eyes of gold—startling and grotesque. The total afternoon sales were \$1,173.50. The evening sales amounted to \$1,654. The iron war hat brought \$65. Prints by Shimsho brought \$36 each. A bronze dragon sold at \$32.50. The best print by Harunobu went for \$30.

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